





# M. S. A. ANNUAL

A TRAGI-COMEDY

in Four Acts

Presented By

THE JUNIOR CLASS

PROLOGUE

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EPILOGUE

1932



ANNUAL PORTFOLIO

Massachusetts School of Art

1932

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TEACHER TRAINING

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# PROLOGUE

PROLOGUE

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## THE PROLOGUE

The artist is the creator of beautiful things.  
To reveal art and conceal the artist is art's aim.  
The critic is he who can translate into another manner or a new material his impression of beautiful things.

The highest, as the lowest, form of criticism is a mode of autobiography.

Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault.

Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope.

They are the elect to whom beautiful things mean only Beauty.

There is no such thing as a moral or an immoral book. Books are well written or badly written. That is all.

The nineteenth century dislike of Realism is the rage of Caliban seeing his own face in a glass.

The nineteenth century dislike of Romanticism is the rage of Caliban not seeing his face in a glass.

The moral life of man forms part of the subject matter of the artist, but the morality of art consists in the perfect use of an imperfect medium. No artist desires to prove anything. Even things that are true can be proved.

The artist has no ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style.

No artist is ever morbid. The artist can express everything.

Thought and language are to the artist instruments of an art.

Vice and virtue are to the artist material for an art.

From the point of view of form, the ideal type of all the arts is the art of the musician. From the point of view of feeling, the actor's craft is the ideal type.

All art is at once surface and symbol.

Those who go beneath the surface do so at their peril.

Those who read the symbol do so at their peril.

It is the spectator, and not life that art really mirrors.

Diversity of opinion about a work of art shows that the work is new, complex, and vital.

When critics disagree the artist is in accord with himself.

We can forgive a man for making a useful thing as long as he does not admire it. The only excuse for making a useful thing is that one admires it intensely.

All art is quite useless.

OSCAR WILDE

Preface to "The Picture of Dorian Gray"

FACULTY

ACT I



FACULTY



**CHARLES EDWARD NEWELL, 11 Manchester Rd., WINCHESTER**

A fastidious "maître de maison" with an ubiquitous personality whom the majority know little of except for his brief announcements concerning uncomely deportment and excessive untidiness. A white collar among dirty smocks, but a hard worker with high ideals for us and our school.

**FREDERICK M. WILDER, 122 Davis Ave., BROOKLINE**

A sympathetic though sometimes mulish soul who tries to understand late excuses, helps us "work it out together and talk things over." He is rugged, virile, quite unrecognizable with a hair cut, comes right to the point without flowery phrases, a square shooter.

**ISABELLA T. DAMRELL, 5 Lee St., CAMBRIDGE**

The efficient and capable secretary to Mr. Newell and the school, unfortunately confined to the inner sanctum, she is not well known except to those who borrow keys. Miss Damrell is always courteous and considerate.

**MARGARET C. WOLAHAN, 18 Park Drive, BROOKLINE**

She is in charge of the high finance of the school and guards such articles that reach her which have been deserted by their owners. Always helpful, though busy, and will change a dime any-time for a telephone call.

**EILEEN McCULLEM, 102 Loring Rd., WINTHROP**

A nouvelle arrivee, but already "taken to our hearts," who has the tutelage of the Dean's affairs. A very pleasant duty and quite the lady to perform it.



**THERON IRVING CAIN, R.F.D. 168, SOUTH BRAINTREE**

In this class all drawing goes on between two red dots, but just get the right shade of red and there is nothing to worry about. When perspective discussions wax hot, it seems our professor moans, "When I prepared this lesson, God and I knew what it was about and now only God knows." Well anyhow it looks that way.

**J. MACE ANDRESS, 67 Clyde St., NEWTONVILLE**

It's all very interesting to find out if one is an extrovert or an introvert or a solferinoist or a chigoest, and that's what you find out with Dr. Andress. All lectures eventually lead to some experiments on poor mice or guinea pigs. I'll wager they simply abominate psychology along with some chiroscuroists.

**EDWIN HOADLEY, 357 Charles St., BOSTON**

Any time you feel depressed just drop in and see Mr. Hoadley and he'll tell you all about the little boy who did his home work on time and got a lovely position drawing labels for corn flakes. It will cheer you up unless you are a D and P. In that case just a sad indulgent smile from E.H. who is very much in hopes that you'll be "worth while folks."

**LILLIAN A. PHILIPS, 59 Perkins St., JAMAICA PLAIN**

"One does not love a woman for what she says; one loves what she says because one loves her." And that is that. Do you see, oh best beloved?

**LILAH MERLE VAUGHN, 400 Crescent St., WALTHAM**

She admits once thinking the art school people were "queer," —now tells about Ikey the cat as queerly as the best of us could.



LUDWIG FRANK, 191 Kent St., BROOKLINE

A kind, conscientious teacher and a genial friend is Mr. Frank to those few who know him. And those who only see him around school being chatty and pleasant and looking uncommonly like one of those lovable old English actors would certainly like to know him.

JESSIE MACDONALD, 383 Boylston St., BOSTON

Dashing on we go, through the horrors, the berries, panics, grand and smart; then by and by it is good design. After all there's nothing like design. Miss MacDonald knows.

JOHN E. ALCOTT, 55 Florence Ave., NORWOOD

An Intelligent, Delightful Associate, Adept in Design Art. Always Encouraging Diligent Attempts at Industrial Design. A I D A—A I D A—Ad Infinitum.

MARTHA M. FLINT, 267 High St., NEWBURYPORT

Always talking, always smiling, always hunting for a needle. This lady has charge of the drafting room, generally peaceful, becomes utter chaos during pageant times. She is lenient with the dumb but never with the dodgers.

MARY M. RUGG, 44 Hobomack Rd., QUINCY

She keeps in touch with what's new in styles of illustration by being in the game herself. Besides teaching and free lance work she maintains a home and raises two sons. By now everyone must know that she is continually being taken for a student. It's been said for years.



**ETHEL G. BARTLETT EMERSON** 3, 1200 Massachusetts Ave., CAMBRIDGE

Child, child, that's no way to - - - water running all over the floor, spatters all over the wall (but what lovely patterns). She herself is no mean aquarellist. Shame it can't be served as water wings to the number who never learn to swim in this medium.

**ZELLA BUCKINGHAM**, 460 Huntington Ave., BOSTON

A charming, retiring lady, gray eyed like Athena. Very much interested in modern art for all one tries to connect her with early French painters. Chardin, you know, is among the moderns; he being on the preferred list.

**E. WILBUR DEAN HAMILTON**, Trinity Court, BOSTON

His eyes see more than most. He can see a vibration when a light hits a dark and he paints it there. He's great on glasses and measuring with sticks. Painting in his class amounts to a ritual of pacing ten feet from the canvas, sighting and putting the right shape, the right color, in the right place. And fate laughs.

**ANNA MAEHUE HATHAWAY**

Porcelain figurines, midnight velvet, wet violets, a breath of lavender, a wisp of old lace. This charming, fragile little lady inspires a feeling of what is known as old world chivalry strangely foreign to our brusque, gauche ways.

**IRMA COFREN**, 1284 Beacon St., BROOKLINE

"Ah, make the most of what we yet may spend before we too unto the dust descend," as Miss Cofren does. Always costumed in a harmony of color, she is a charming illustration of her teaching and staccatos about her class room with contagious enthusiasm.



**EFFIE BYRON WHITTET, 15 Chilton Rd., WEST ROXBURY**

A cheery word, a bit of gossip, mercurochrome for a cut finger. She does odd jobs such as hiring models (as many an instructor will sadly aver) and locking the library door when you simply must get in.

**AMY RACHEL WHITTIER, 98 Chestnut St., BOSTON**

If you could keep your mind from her dancing eyes and such "valentiny" thoughts as "violet, sweet and sweetness of violets," you might have time to realize what a clever woman is.

**LAURIN H. MARTIN, 14 Park St., Lowell**

"There can be no doubt in your mind that the solder is gone." As we hear this, said in just that way, we know it's Mr. Martin, metal craftsman, helping him forward in his art, teaching him the mastery of metal.

**ELLA MUNSTERBERG, 35 Clafin Rd., BROOKLINE**

Two brilliant fish and a wee turtle peered from their dwelling. "What's this," they asked, of Nefrotite Gaugin, "and why today tomorrow will be yesterday? Ah, yes, that lady who likes roses."

**ELIZABETH W. PERKINS, 231 Perkins St., JAMAICA PLAIN**

A most mysterious lady appearing on Wednesdays like the Midweekly Pictorial and absconds for all the rest of the week. She teaches observation. Anyone who can teach one to really see should be decorated.



**W. W. JAMISON, 106 Beals St., BROOKLINE**

Roaring histrionically to make a terrifying impression on the Freshmen, trying, oh so hard, to be the sulphitiest sulphite. He travels about most all day with books under his arms meeting one with an abashed yet roguish grin and forever suggesting this or that for this or that.

**FRED J. THOMPSON, 1758 Commonwealth Ave., BRIGHTON**

He is neither sympathetic nor hard-hearted. He is indeed as impersonal as a Maupassant short story. "Tommy" likes cigars and enjoys calling you by your first name.

**ALBERT S. KENDALL, 73 Parker St., NEWTON CENTRE**

He inspires the impulse of a hearty slap on the back and a proffered cigar. In a school where men look like teachers or artists, a veritable business man with a grand sense of humor is a marvelous sight. Preserving a certain freedom in his classes, they prove most popular.

**RAYMOND O. PORTER, 331 Harvard St., CAMBRIDGE**

A nice teddy bear who encourages the pretty young things even when they tackle assinine dancing statuettes, a painless educator casually discussing the Greeks and Pre Raphaelites while imploring his impresarios to make more forehead and push in the corners of the mouth.

**CYRUS E. DALLIN, 69 Oakland Ave., ARLINGTON HEIGHTS**

Although a sculptor of no small renown, being listed in such volumes as "Who's Who" and having sculpted the appeal to the great spirit, almost as widely circulated as the Venus de Milo, this pleasant cheery little man still deigns to teach at our thus honored institute.



#### RICHARD ANDREW, EAST GLOUCESTER

A good man—and he frae th' North. "Dickie's" convictions, changeable though they may be, right or wrong, are always his convictions—given sincerely—sometimes kindly—often brutally. This chuckling, irascible, sympathetic, ruthless, and withal, proficient etcher, painter, art decorator is all that we would like to be. The most profound student of us all, he has found a place in our hearts—our very incoherency is proof of what he means to us.

#### LEO O'DONNELL, 20 Netherlands Rd., BROOKLINE

Good morning, Otis Long, loosely hung, very much inwardly amused smile. He has the gift of saying things carefully wrapped in layers of subtle meaning or scorchingly obvious. Likes practically nothing and is benignly satisfied.

#### OTIS PHILBRICK, 10 Hill Crest Parkway, WINCHESTER

"His pencil is striking, relentless and grand;  
His manners are gentle, complying and bland.  
Still born to improve us in every part,  
His pencil our faces, his manners our heart."

#### JOHN SHARMAN, 80 Somerset St., BELMONT

Here is a quiet spoken man who can spoil a whole week end with a criticism on Friday. He chuckles sinisterly while his students labor diligently in khaki paint with microscopic brushes drawing shapes, drawing shapes, drawing shapes, and the sizes of things.

#### ERNEST L. MAJOR, Fenway Studios, Ipswich St., BOSTON

Who gives you beautiful models? Ernest L. Major. Who teaches you how to paint? Ernest L. Major. Who the—I-I-I mean, who says so? Ernest L. Major. Who can paint? Ernest L. Major. And who says so? Students of M. S. A., local authorities, Manook, Trilby, all but the fair Ella.

SENIORS

ACT II



SENIORS



## SENIOR CLASS

THE Senior class, unlike Gaul, was divided into five parts, each practically isolated from one another, all tolerant but not affable to outsiders. It is said there are three other classes occupying the same building. We have it from good authority that all of them have dances like us, wear smocks, some even wield the brush in somewhat our style, even resemble us physically. Our dance (most of us knew there was one, although few of us attended) was a huge success like all dances. There was some talk of an operetta around. We never found out whether it was merely a rumor or a fact. Outside of some other disconcerting whispers of class meetings and a theatre group operating around the premises, we have been deliciously sequestered. We may sound like the Camel who only humped and only looked at his own beautiful reflection in the pool, but we know how to behave and our work is really quite extraordinary. This year we enter terra frigida and statistics show that ninety-nine percent of us will be dishwashers, clerks, "mooral" painters or come back as post graduates.



PHILLIP ADAMS, 23 Madison Circle, GREENFIELD

*Teacher Training*

Always depend on Phil to contribute interesting points to discussions—of current art exhibitions; though, joking at the poles, he is some little man!

DORIS BIELING, 589 Birch St., FALL RIVER

*Teacher Training*

One finds here a little bit of fairyland in golden-red hair, golden smile and sunny temper.

ESTHER BURGESS, 13 Beechwood Ave., WATERTOWN

*Teacher Training*

More of us might profit by being among the select few whom Stella says know the delightfully informal and warmly-smiling Es.

CATHERINE A. COLLIER, R.F.D. No. 3, LOWELL

*Teacher Training*

Catherine, possessed of a keen sense of humor, has a frank and friendly attitude towards others that lends itself to a faithful cooperation in all her activities. That's why we like her!

JOSEPH DRISCOLL, 173 Copeland St., CAMPBELL

*Teacher Training*

Pessimistic, if you can believe it, an earnest water-colorist, Joe's secret passion as such go is collecting bottles, old and funny, large and small bottles.

ROBERT DRUMMOND, 17 Woodrow Ave., MEDFORD

*Teacher Training*

Handsome blonde hair, always ready to help on the stage and off, always on committees, a man of whom 'tis said he invariably does the right thing!



LUCY M. DUREN, CARLISLE

Lucy reminds us of those hushed and hidden places within the heart of deep woods where the violets grow all undisturbed. Only those searching there find the stillness and the beauty,— precious things, always to be remembered.

*Teacher Training*

PAUL GREELEY, 510 Main St., WALTHAM

A silent man in our class who talks not too much of present or past, but one on whom we can depend to come out alright in the end.

*Teacher Training*

MARGARET HALL, Hospital Rd., CONCORD

An earnest student who is able to appreciate the fine points of her fellow students and leave the poorer ones in the background. (That's psychological handling for us.)

*Teacher Training*

HENRY HARRIS, 144 Chelmsford St., LOWELL

The everlasting case of the comedian whose suppressed desires embrace tragedy, you can't repress laughter at thoughts of Captain Bucky and his misplaced— tut!

*Teacher Training*

GRACE HAYNES, 8 Carlton St., HAVERHILL

Whiz! Bang! and Gracie's work is done, besides which such appreciation and sense of humor would be hard to match elsewhere.

*Teacher Training*

HELENA HOMER, 59 Howard St., ARLINGTON

Helena has many interests outside of school work. We all admire her lovely etchings, and know she is especially fond of music, dramatics and dancing.

*Teacher Training*



LILLIAN HUNT, 30 Butler Ave., STONEHAM

*Teacher Training*

Sincerity and simplicity combine with a coy fondness for young men who admire her dark beauty.

JEAN JACOB, 50 Bassett St., LYNN

*Teacher Training*

Jean is as refreshing as the ocean she loves, in her blue-grey eyes the enthusiastic and adventurous spirit of a Viking, in her blondness the charming simplicity of a Dutch maid; a child of the sea, sky, and stars, with a disposition the gods bestow on but few.

EDNA JAMES, 29 Fairmont St., CAMBRIDGE

*Teacher Training*

In the words of her classmates, the person who was always wanted because she always knew just what to do.

GLADYS JOHNSON, 107 Chadwick St., HAVERHILL

*Teacher Training*

Gladys can hold her own in any event,—when she so desires! Hers the credit for proving her worth, without losing her gay adventurous spirit of joy in meeting life as it passes her way.

DOROTHY LEWIS, 11 Peabody Rd., STONEHAM

*Teacher Training*

If one takes out of a task as much as one puts into it, Dot will readily become as vital a part of her future surroundings as she has become in the school.

EDNA LITTLE, 154 High St., READING

*Teacher Training*

A quiet and unassuming nature, and in this quiet manner proves a steadfast friend.



**MILDRED MACKENZIE**, 14 Winthrop St., ROXBURY

Water colors, new clothes and Clarke Gable are Mildred's secret passions.

*Teacher Training*

**SAM MIDMAN**, 11 Cheney St., ROXBURY

This big man's apparent reserve vanishes into great drama with his romantic tales of Cossack dancing and old rusty swords.

**PAULA MOUNTAIN**, 69 Woodside Rd., WINCHESTER

Truly a glorious girl! Ideas of her own but always willing to listen and work with others. Sincerely cheerful, ambitious, capable and reliable. Paula has tucked her friendliness into the sunny side of our hearts!

**FREDA NATHANSON**, 274 Brookline St., CAMBRIDGE

Laughter and friendliness are associated with Freda. For such a small person she possesses a vast amount of earnestness and to be in her presence one is impressed by her dynamic force.

**STELLA RACKETTE**, 1 Highland St., DORCHESTER

Most of us exist,—few really live. Stella makes us believe that harmony in living is easily achieved. Her rhythmic fingers produce haunting melodies and delightful drawings, and the light of her smile causes us to know and remember her.

**RUTH RYAN**, 4 Peal St., AYER

Slim white birches with their tawny golden leaves under the slanting rays of a September sun, sway gracefully in the wind,—and lo! we hear them whisper "Rufus"! Gently, sincerely, and kindly, Rufus has proved a friend to each of us.

*Teacher Training*

*Teacher Training*



MARY H. RYZEWSKI, 70 Regent St., ROXBURY

*Teacher Training*

Mary in her sweet winsome way never fails us, either in the excellent execution of some difficult assignment or in the art of friendly understanding. Her sunny smile radiates a lasting impression that we carry with us always.

GRETCHEN SHELTON, 11 Pershing Rd., JAMAICA PLAIN

*Teacher Training*

A maiden of surprising moods like a sensitive, poised doe who, suddenly surprised by the huntsman, darts quickly from sight. She possesses an individual refinement always associated with her.

A. ELIZABETH SMITH, 65 Greenwood Ave., GREENWOOD

*Teacher Training*

With a calm and steadfast purpose Elizabeth moves among us. Her gentle patience manifests itself in her excellent craftsmanship. There's a strength in her friendliness, the contribution of a well ordered mind that leads her friends into a quiet happiness.

NELLIE SMITH, 1 Melrose Ave., ADAMS

*Teacher Training*

An ardent crossword puzzle fan, and admirer of the modern arts, and an all 'round good fellow, that's Nell.

VICTORIA SZYDŁOWSKI, 215 Hancock St., DORCHESTER

*Teacher Training*

Pleasant, dependable, efficient, and enthusiastic in her work—"Vicky".

MARGUERITE TAYLOR, 35 Amaranth Ave., MEDFORD

*Teacher Training*

"Meg" reminds us of a vivacious little elf chasing hither and thither. But those who know her well know she can be serious and accomplish much.



FLORENCE WOLFSON, 108 Maple St., ROXBURY

"Asleep, awake, by night or day,  
The friends I seek are seeking me;  
No wind can drive my bark astray,  
Nor change the tide of destiny."

*Teacher Training*

The stars come nightly to the sky,  
The tidal wave unto the sea;  
Nor time, nor space, nor deep, nor high,  
Can keep my own away from me.

—John Burroughs.

EILEEN WOODBOROUGH, 66 Monmouth St., SPRINGFIELD

Endowed with a "New England" conscience though she may be, Eileen surprises us with ultra-modern questions in psychology. Her exacting knowledge and practicality leave us staggering, yet we look to her as our unofficial office girl with confidence supreme.

*Teacher Training*

HILDA VINCENT, 46 State St., NEW BEDFORD

A fun-loving nature hiding behind a somewhat sober exterior, who demands justice for all and whose friendship is sincere.

*Teacher Training*

EDA ADLER, 10 Courtland Rd., DORCHESTER

Eda is decidedly interested in everything modern and makes it her business to create the most up-to-the-minute designs. Any day is brightened by her presence, for where she is life is.

*General Design*

CLARA B. ANDREWS, 11 Page St., DANVERS

Clara is as naïvely sophisticated as the cunning children she loves to draw. True, her preference for elephants as pets echoes the peculiar comedy for which her marionettes are so well-remembered.

*General Design*

DANIEL BROWN, 42 Samoset St., PLYMOUTH

If you want to know most anything from commercial art to the latest talkie ask Dan—maybe he'll tell you! Anyhow you may be sure he never allows himself to become slow in contributing to the wise remarks of the general designers.

*General Design*



**THADDEUS F. CALL, 31 Commonwealth Ave., GLOUCESTER**

*General Design*

Thad is best known for his modesty, quick wit, and smile. Know him, and you have found a strong character and a heart of gold. To know him is to know the gay, bright side of life.

**B. SELMA COPANS, 111 Grant St., LYNN**

*General Design*

An unbelievably smooth combination of chic and sweet petiteness is Selma—our Lady Astor. Small in stature, she is still our big-hearted Selma. Her twinkling smile and happy eyes are always welcome.

**DOROTHY W. COURT, 15 Century St., WEST MEDFORD**

*General Design*

Quiet and reserved while in public, Dorothy becomes "Dot" in the classroom. Without being what one might call wistful, she has about her an elusive "gone-today-and-here-tomorrow" quality which her friends find diverting.

**JESSICA GRACE, 134 Coleridge St., EAST BOSTON**

*General Design*

Who wouldn't like Jessie? She is so nice, so quietly clever, and quite a bit reserved, but then that only adds to the interest.

**FLORENCE M. HIGGINS, Main St., TOWNSEND**

*General Design*

Florence is a nice girl who knows when to take off her glasses. The name she has made for herself has several nicks in it already, such as "Fossil" and "Tassel." Her good-natured way of pretending to be exasperated is what is known as a panic in the Design class.

**LORRAINE HOLMES, 66 Grove St., AUBURNDALE**

*General Design*

Lorraine speedily accomplishes her work in a quiet, proficient and unassuming manner which is the despair of the rest of the designers yet she always has time to laugh at a joke or enjoy the most amusing situation.



CHARLES K. JOHNSON, 9 Olmstead St., JAMAICA PLAIN

*General Design*

Once you've known Charlie he becomes the friend in need—generous and kind to the end. We all admire his beautiful and surprising results with tie-dyeing, quite as we relish his quiet sense of humor and his distinctive smile when saying "Good morning."

RHODA KENNAN, 55 Pritchard Ave., SOMERVILLE

*General Design*

"Tis said those that think of others are the happiest folk that live. For all of us Rhoda has a ready smile and willing sympathy, and her sincerity in all her work prophecies its ultimate success.

JANET LAMSON, 117 Westford St., SPRINGFIELD

*General Design*

Jan's quiet appearance covers an unexpected love of fun. And you'll find that her work in color and design shows a heritage of refinement, imagination and talent.

HENRIETTA C. MAHONEY, Stephen Terr., LYNN

*General Design*

"Henri" is a child of the great outdoors—eyes that dance around a flame in her brain. Our Henri, smartly dressed and apparently worldly enough, may often be seen taking a spin through the Design room with Mr. Alcott at her heels.

MADELINE H. MANOOGIAN, Chestnut St., EVERETT

*General Design*

Madeline is known for her good nature, except when someone asks how she likes the art school—one does grow weary of that bromidic query. Her work is apt to take her far—perhaps to Florida. Our good wishes go with her.

JEAN REPPUCCI, 98 Paris St., EAST BOSTON

*General Design*

You'll find in Jean a steady, quiet worker who is always cheerful and generous. He's a friend worth having and a delightful member of the design group.



MARION W. RUSS, 1 Clarina St., WAKEFIELD

*General Design*

Prophecies are always dangerous, particularly when they apply to the future of a person like Marion, who, beside being the lode-star of her class for four years and president of the student association with just loads and loads of *esprit de corps*, is a charming young woman. Still we dare say there's happiness in view.

RUSSELL WEST, 91 So. Kimball St., HAVERHILL

*General Design*

Russ is an interesting and necessary member of the Design group. He works with meticulous care and paints extremely modern designs in a fresh and individual way.

BARBARA ADAMS, Hillsdale Rd., MEDFORD

*Costume Design*

Oh Danny boy, the pipes are playing and we must sally forth to give a puppet show with the little dog that wiggled his ears for Mr. Leo's son and heir.

DOROTHY GOLDBERG, 21 Aborn St., PEABODY

*Costume Design*

Dash	24%	Trouble (because I had to write all these)	15%
Ostentatiousness	10%	Happy-go-luckiness	25%
Responsibility	0.44%	Yenning	20%
Ought-to-grow-itivity	5%		

KATHERINE HOWARD, 7 Sheridan St., LAWRENCE

*Costume Design*

I heard a woodthrush in the dusk  
Twirl three notes and make a star.  
My heart that walked with bitterness

Came back from very far.  
And that is how Bunny affects us.

MAYRE LIVINGSTON, 153 Westfield St., LOWELL

*Costume Design*

Sophistication, scintillating with Spanish señoritas and tangos, masking a sweet, simple and girlish naïveté is Mayre.



MAE MAGRIEL, 11 Medford St., SPRINGFIELD

*Costume Design*

When she's present—blond, amiable, affable, happy-go-lucky. Yet beneath lurks a flash of temper, a stream of originality, a fine combination of intellect and emotion—a coordination of brain and hand producing, a draftsman whose work is the envy of all the J. C. D.

BARBARA McCRILLIS, 11 Hobson St., METHUEN

*Costume Design*

Sure an' here's a bonnie lass who bane thinks it dinna cost anything to have a cheery nature, do good work and technique, oh momma mia! (We think she's Scotch but we're not sure.)

DOROTHY MURPHY, 23 Bertram St., LOWELL

*Costume Design*

"I'll take that red and white ski outfit and that little frock for sixty-five. You've attended to the layettes? Oh yes, and that green gown, it's so nice with my hair. Oh no, thank you, that won't be necessary, we illustrate our own accessories."

DOROTHY PAGE, 3105 Central Drive, FT. WAYNE, IND.

*Costume Design*

Wabash moon keep shining,  
On the one who waits for me  
Back home in Indiana neath the weeping willow tree,  
and so on, but to all outward appearances she smiles bravely.

MARY STEWART, Cook St., BOYLSTON

*Costume Design*

While she struggles over Floridanian outfits for ultra-marine ladies she dreams of Californian sunshine. For the gentle reader: Her *bien aimé* is in that far distant state.

LILLIAN STREISFIELD, 55 Observatory Ave., HAVERHILL

*Costume Design*

Banked fires leap to life in the dark recesses of her eyes (to be read with expression). A very theatrical creature fascinating to the eye.



**HELEN BLAIR, 20 Birch Hill Rd., NEWTONVILLE**

Despite Helen's modest blushes and childish giggles, she is a sincere worker, and has the most amazing ambitions.

*Modeling*

**LAURA HALL, 287 Central St., SAXONVILLE**

The mouse in the corner, literally, who has such a keen appreciation of human nature and a naturally forgiving disposish that she can bear the companionship of her smaller half with a smile—or a laugh.

*Modeling*

**RUTH KENNEDY, DUNSTABLE**

A small person with a pithy sort of humor who pads noiselessly around the room.

*Modeling*

**LUCIA E. BUCKLE, Hillside Ave., WAKEFIELD**

Mr. Andrew's blond and capable assistant in anatomy class. Lucia is most certainly holding high the standard of attainment. Her paintings are of the best and show an unusual and interesting technique.

*Drawing and Painting*

**RICHARD ELLERY, 35 Cherry St., DANVERS**

He takes life seriously, but not himself too much. He is sensitive to a degree. His quiet sense of humor is expressed occasionally with a "Jolly! Jolly!" of appreciation or friendly sarcasm. Dick has the liking and respect of all and the sincere friendship of those whom his natural reticence permits to know him well.

*Drawing and Painting*

**ERNST HALBERSTADT, 126 Massachusetts Ave., BOSTON**

I could fill a canvas from here to China in a week if I had a big enough brush. I'm doing a miniature now twenty-five feet by fifty. School attendance—bah, bah! This interview will cost your magazine twenty thousand per minute and cheap at the price.



**CATHERINE HILLIARD, 10 Hillside Ave., REVERE**

Catherine proves that it pays to be quiet and serious about our work. Just look at her painting! Keep up the good work Katrinka old kid and never let any man stand in your way. "I don't," says she.

*Drawing and Painting*

**WALTER JOHNSTON, 880 School St., WEBSTER**

Inventor of "burps," "wow dows" and "bovitches", using the painting studio for a projection room. However, as a painter he's all there and some day when he's six feet under, art dealers will be paying fancy prices for paintings signed Walter Johnston, while the "bovitches" will be ringing in St. Peter's ears, far, far away.

*Drawing and Painting*

**DONALD KNOWLES, 60 Park St., BROOKLINE**

What a rare personality. You know him—that small, powerful gentleman who should really wear the derby and cane instead of that abominable mustache. A sense of humor—well, ask him. A hard worker—that's obvious. Taste—he knows what that means. Watch him—he is going far.

*Drawing and Painting*

**ARTHUR W. McMURTRY, 321 Pearl St., CAMBRIDGE**

Clever in many ways, "Mac" excels in water-color compositions and "touchfootball." We hope that some day our generous and amiable companion will find the hidden "recipe" for which he diligently searches.

*Drawing and Painting*

**RUTH UNDERHILL, 50 Trapelo Rd., WALTHAM**

While we poke along in one course, she thrives in two and we wonder how she manages to do so many excellent fashion illustrations when she spends more time in the painting studio than we who take that course. The luxurious, the unique, and the beautiful always intrigue her.

*Drawing and Painting*



#### ROGER WOLCOTT

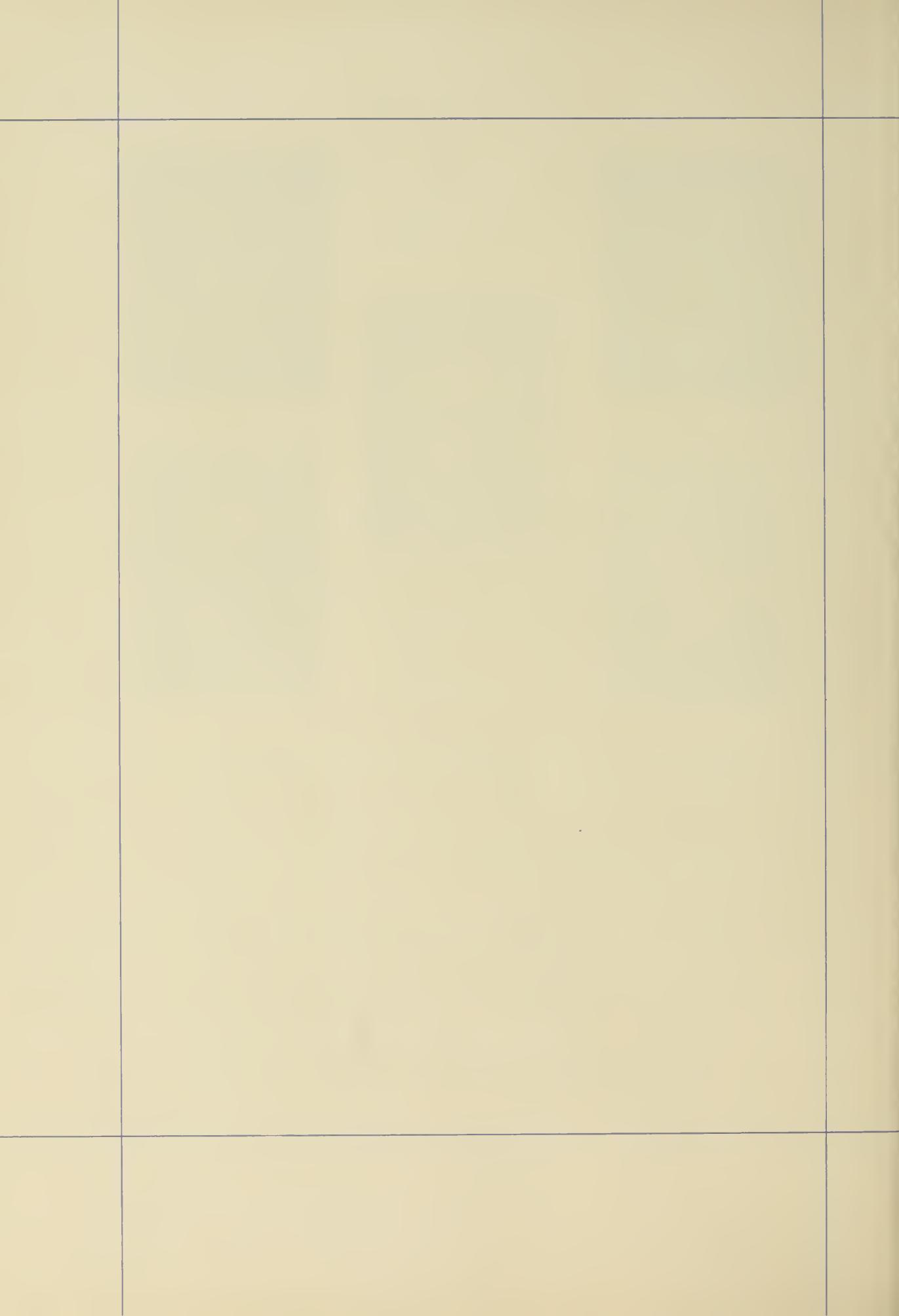
A lad whom some of us have known for five years and, knowing him better than most folk, speak not too loudly when he is absent. His present company can turn an hour to pleasant profit with talk gathered from homely incidents and strange places, or books.

#### JOHN E. PHELPS, BERNARDSTON

Beware there partner!—On your toes or—flash!—a Yankee blade will find its mark on your manly chest. Quick and alert, Johnny knows how to take care of himself. Whether it is a battle of foils or words it is a difficult task to defeat him. Personality

Humor  
Energy  
Loyalty  
Perseverance  
Sagacity

#### *Drawing and Painting*



UNDERCLASSMEN

ACT III



UNDERCLASSMEN



## JUNIOR CLASS

THE doors opened to us last fall; we stepped in and were Juniors. Highly sophisticated, we watched the antics of the Freshmen and Sophomores. Such playful indulgences were not for us any more. We had work to be done.

Before us was our chosen path—the path we had looked forward to since Freshmen days. The class as a whole was divided. The general designers struggled with posters and layouts—the costume designers made and designed such good looking clothes—the painters had their ups and downs with life painting—the teacher trainers worked at practice teaching—and then, of course, our three modeling students, they have been poking at clay quite seriously.

With joy we looked forward to rubbing elbows in Mr. Cain's class. But woe unto us! Life became nothing but one vanishing point after another. And then Mr. Andrew, he meant well, but life became one funny bone hitched onto another. History brought the whole class together, with those five minute student lectures on so many fine artists,—now those people who liked to doze on late Monday afternoon—you don't know what you missed, but then they were probably pondering what to do over another notebook.

With so many divided interests, there seems to have been a general depression in social interests. However, when our president, Mitchie Kovaleski, gave us news of the coming prom, one and all were interested. Everyone came to it and I guess few will forget it.

Then of course we had our customary struggle with the yearbook. (Ed. N. Righto.)

We pause a moment to look back—we have worn the green, haltingly but with joy; we have worn the orange proudly and with great superiority; and wearing the blue, we have become humble to what is before us—now we shall shed the blue for the honorable and venerated black. And with the black we will go on, look forward, reach our mark.



## SOPHOMORE CLASS

**SOPHOMORE CLASS**—Having attained that noteworthy position as "bears" of the brown and orange, we claim a noble standing in the Massachusetts School of Art. We attribute much of our success to the fine leadership of

**OFFICERS**—Warren Berry, *President*; Regina Hughes, *Vice-President*; Eunice Starkie, *Secretary*; Adolph Willis, *Treasurer*.

**PROM**—The festive occasion of our year is the Sophomore Prom. Due to the successful management of Walter Blessington, Doris Cook, Eleanor Field and William Holst, it was a successful affair.

**HONORS**—We are the proud exhibitors of many outstanding enterprises which have been viewed in the Honor gallery this year.

**ORGANIZATIONS**—Our clubs are well represented by Sophomores, several of them holding prominent positions. Drama and music have proved our talent in other fields, while in athletics we are the mainstays of the football and basketball teams.

**MOTIVE**—To molest that class of contemptible green! Initiation is the sole benefactor in the life of every Sophomore, for to bring pressure to bear on such poor victims of humanity is indeed a pleasure!

**OBSERVATIONS**—The fine spirit, the unfailing courage of the Sophomores is honorable. They have worked arduously and faithfully, keeping a vision of the great and splendid thing they wish to do.

**RESULTS**—Our year has been full to the brim with experiences that make us glow with pride and satisfaction.

**END**—So every Sophomore treasures the rich heritage of the past and greets another milestone with an eagerness and desire to do greater and nobler things.



## FRESHMEN TAKE MASSACHUSETTS SCHOOL OF ART BY STORM!

Young, artistically inclined, and graduates of their respective high schools, a large number of young men and women turn to the Massachusetts School of Art to attain footholds in the world of art.

Boston, Mass., 1932; M.S.A. News Service. . . . On the morning of September 21, eyewitnesses claim that 92 young men and women quietly entered the building at the corner of Brookline and Longwood Avenues, and registered with Dean Wilder. After the registration, these "Freshmen" meekly went about their duties of attending various classes, still not quite feeling as though they were actually members of the school.

Great changes were brought about in

the week of October 12, 1931, which was set aside as a week of hazing. This week was in complete charge of the Sophomores who passed off some of the lessons they had learned when they were a year younger. The Freshmen suffered severely in the hands of the Sophs who ordered them around at will.

Despite the casualties of the Freshmen through the building and in the "courts", a feeling of equality was enjoyed as the result and the strangers of September began to feel as "dyed in the wool". Smock Day arrived and the new members of the school not only felt like accepted students but looked like them with brand-new green smocks.

At this stage the once meek and shy lass who had suffered in the hands of the Sophs at the Hazing, is now looking forward to the coming of the new year. (Auto-suggestive!)

It occurred to our esteemed instructor of sulphitic behaviour that 'twould probably be interesting to collect the list of favorite this-'n'-thats of Freshmen and Seniors with a view—or perhaps two views—to publishing what we think he hoped would be the startling contrasts. The startling part is present, your honors, beginning with a capital B. And it's not a chemical cure for headaches. The contrast is missing, by the way, since assistant editors just never can get a finger on more than two Seniors at a swish. To proceed:

### PAINTERS—*Classical*

Leonardo da Vinci (13), Michelangelo (11)

### *Modern*

John Singer Sargent (29)

### PAINTINGS—*Classical*

Sistine Madonna (8), Mona Lisa (5)

### *Modern*

Abbey Frieze (6), Pot of Basil (4)

### SCULPTOR—*Classical*

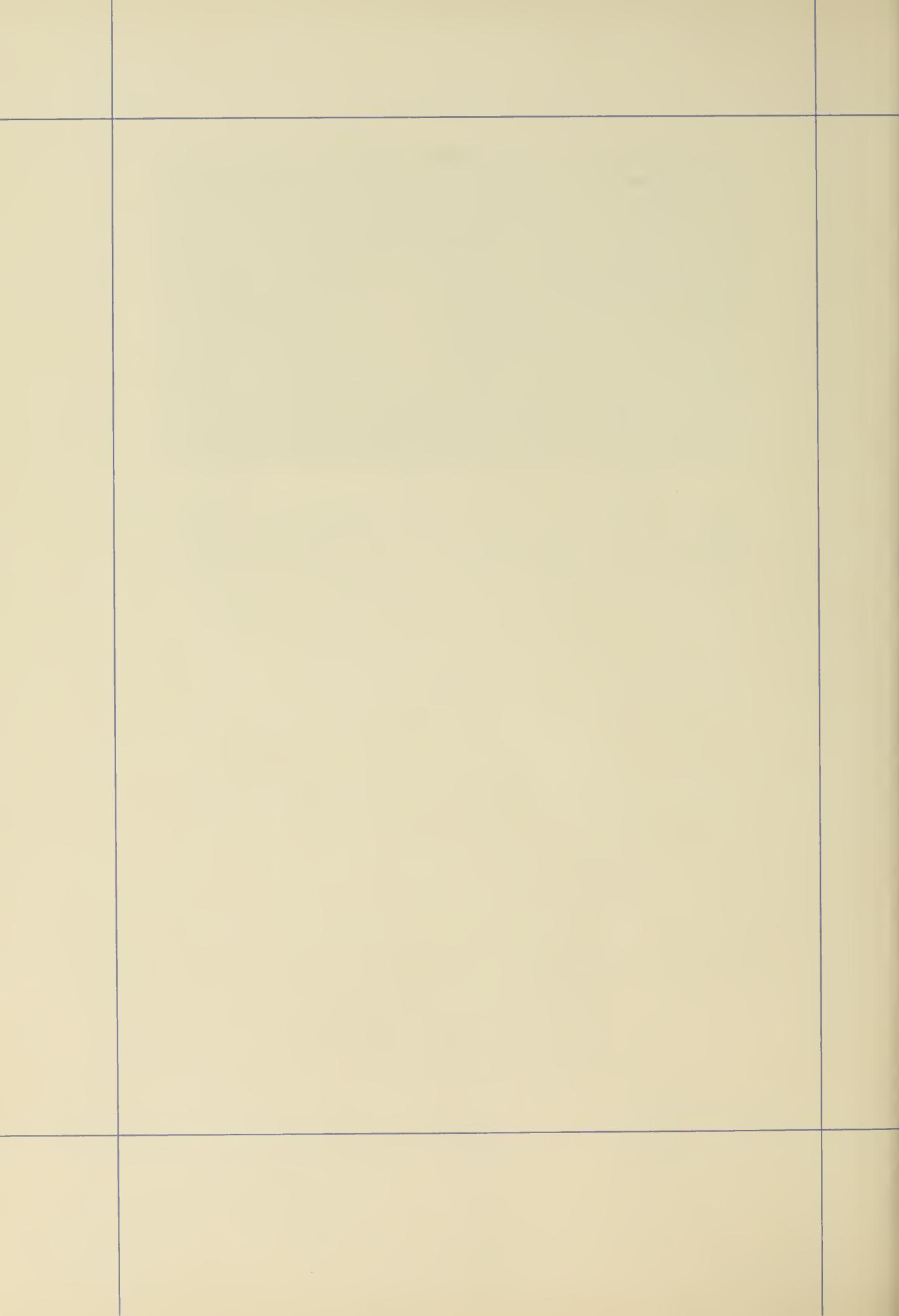
Michelangelo (21), Praxiteles (14)

### *Modern*

Cyrus Dallin (36), Rodin (10)

SCULPTURE—	<i>Classical</i>
	Hermes and Infant Dionysis (15), Aphrodite (12)
	<i>Modern</i>
	Appeal to the Great Spirit (33), The Thinker (5)
MUSICIAN—	<i>Classical</i>
	Beethoven (15), Wagner (14)
	<i>Modern</i>
	Victor Herbert (12), Gershwin (11)
MUSICAL COMPOSITION—	<i>Classical</i>
	Moonlight Sonata (4), Il Trovatore (3)
	<i>Modern</i>
	Rhapsody in Blue (9), To a Wild Rose (3)
POET	John Keats (9), Rudyard Kipling (6)
POEM	Ode on a Grecian Urn (7), Trees (6)
DRAMATIST	Shakespeare (32), Shaw (10)
PLAY	Hamlet, Merchant of Venice (7 apiece)
NOVELIST	Charles Dickens (9), Dumas (5)
NOVEL	Tale of Two Cities (6), Three Musketeers (3)
SHORT STORY	Lady or the Tiger-Stockton (3)
	Fall of the House of Usher-Poe (3)
	Gifts of the Magi-O'Henry (3)
FABLE	Fox and the Grapes (6), Hare and Tortoise (4)
MYTH	Narcissus, Theseus and the Minotaur (4 apiece)

It certainly shows what three or four years just must do to a body under Jamison, Munsterberg, Major, Porter, etcetera! Of course, we might admit while we can, it's a trick and a half to think up things for psychological tests right out of thin air or thick hair, with most of the bright thoughts arriving after the answers are all given.



# ORGANIZATIONS

ACT IV



ORGANIZATIONS



## STUDENT ASSOCIATION

THAT honorable august organization which rules the school with a firm but gentle hand, suggests various amendments to the constitution, prepares the budget, which it would be wise to prepare even more carefully and spend with the greatest sagacity in the future, and sponsors numerous pleasant entertainments during the year.

Smock day was a gay occasion, the Freshmen glad of being freed from bondage, the upper classmen revelling in cider and doughnuts. Our Christmas party was quite delightful, despite the synthetic Santa Claus and chicken salad. At our final rollic, we basked under the beaming face of old Sol and enjoyed the fun, sunburns, and sandy sandwiches as much as ever.

Here's to bigger and better Student Associations. May they always be as competent and never as pretentious as their lofty position might lead one to think.



## M. S. A. ANNUAL

CONSTANCE RECHEL, *Editor-in-chief*

CORINNE BAER, *ma bien chere confidante*

*Literary Editors*

ERNESTINE MCLEAN

DOROTHY DUNN

CHARLOTTE JACOBS

*Art Editors*

WARREN BERRY

ARTHUR HOLLAND

*Photographic Editors*

DAVID BOND

MITCHELL KOVALESKI

*Class Editors*

DONALD KNOWLES, Senior

LESTER MYERS, Sophomore

BEATRICE EVERE, Junior

BENJAMIN GOLD, Freshman

"Other heights in other lives, God willing."

MSA  
CHORUS



## M. S. A. CHORUS

THIS year the Chorus has crashed through with a musical production, a breezy little affair with opportunity for home talent, be it ever so humble. At the conservatory it is considered a problem to stage an operetta, here it is a lark. No one goes to class for months before or after. It is most undermining to the etudiant morale. In the future it has been decided better to give such performances in the fall or spring as the middle of the year is the time when the best work is produced, and interruptions can be most unsettling. This musical extravaganza (twenty of the most beautiful chorus girls, leads direct from the New York cast) "The Pirate's Daughter" was chosen by Mr. McClosky, directed by him, staged by Mr. Izard Strauss, costumed by Mme. Flint, and atelier, dancing and music up to whomsoever was doing it, which, incidentally, brought forth a new voice hitherto unknown to operatic circles, that of "Bing" Crosby's successfully concealed in Steve Maniatty's throat until the opening night. Having run two nights, the stage hardware was carted off to Cain's cemetery amid shouts of approval and various chromas and hues of comment.

We are now planning a new one for next year. We hope Mr. Major won't be ill the day after that one.

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## MASSACHUSETTS SCHOOL OF ART BASKETBALL TEAM OF 1932

DURING the season of 1932 the basketball squad has found it more convenient to practice at the Boston Y. M. C. A. on Huntington Avenue. There they have been practicing twice a week on Wednesday and Thursday afternoons under the coaching of Mr. Stewart Scott of the Y. M. C. A. Due to his excellent training the boys have been able to play against some of the fastest playing teams in this section.

WARREN BERRY, '34	ADOLPH WILLIS, '34
HENRY NEUNZER, '34	CHESLEY D'ANDREA, '35
WILLIAM KAPOUSOUZ, '35	ARTHUR HOLLAND, '34

JAMES THOMSON, '34	CHARLES DEMETROPOLIS, '34
MAX SINGER, '35	FRANK DEVICIS, '34
PAUL QUINN, '32	



*Front Row:* HARRIS, Capt. R. H. B.; REPPUCCI, water boy; CUNNINGHAM, C.  
*Second Row:* BARRETT, R. G.; WILLIS, R. T.; D'AUDREA, R. T.; GARIEPY, L. E.; ROBERTS, R. T.; KNOWLES, L. T.; BLESSINGTON, L. E.  
*Back Row:* DEMETROPOLIS, L. H. B.; THOMSON, L. G.; SINGER, F. B.; QUINN, R. H. B.; MIDMAN, R. G.; KOPONSOUZ, Q. B.

## MASSACHUSETTS SCHOOL OF ART FOOTBALL TEAM OF 1932

TOWARDS the end of the football season the varsity football team met the Alumni representatives on the gridiron for the first time in the history of the school. Due to the capable captainship of Henry Harris the varsity won 21-6, thus completing a successful season.

Later a football dance was given in honor of the team. The dance, enthusiastically supported by the student body, proved a great success.

In the fall of 1932 the school team again hopes to have another Alumni day during which old friends may again renew acquaintances.

Bird used  
for vanishing

# MAGIC in the MAKING

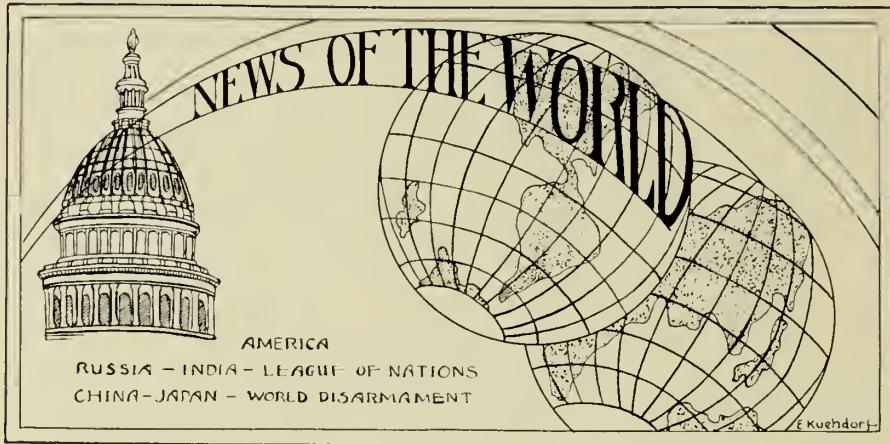
Presto  
Pocus!

At first one may  
get the magic words  
mixed.



Can you see where the  
dime I vanished the other  
day went? I can't find it.





## THE CURRENT EVENTS CLUB

THE Current Events Club is one of great consequence! The aim of the club is to stimulate interest in world activities, social, economical and political.

It might be generally stated that most people know little concerning world activities of the above-mentioned nature. It is not through lack of interest primarily, but lack of consciousness. Yet there is unbounded interest and stimulating, creative, mental reaction, resulting from research and discussion, with the gaining of much knowledge.

Then, there is the joy that comes with the meeting of a group in a common interest. Here friendships are strengthened, new friends made, and the spirit of good fellowship encouraged.

The work of the club embraces such a wide and varied field of world activities that each meeting is a most interesting and spirited discussion of the latest news.

As students of art, we should be conscious of all that goes on about us, of people, nations, ideas and ideals.

## MASCART THEATRE

We wish to nominate for the Hall of Names—first, let us relate why. It came about in this wise: a promising young playwright read of an interesting production in a small theatre around the corner from Greenwich Village, same directed by one Stoyvetski, or at least something as good as Stanislavsky; directing his inquiries about the play to this personage, he was enlightened by return favor to the tune of Smith. It seems that in the theatre you can be called anything as long as you work, and the higher your capacity the shorter, snappier, or more ridiculous your nickname; but when you become a director these are cast aside and you don a costume-ball name, apparently the more "Rooshian" the more splendid. Mascart, however, fosters such a number of embryo directors that the proposition stands as read to name its most illustrious members; for the present we will not attempt to involve ourself by declarations of talent,—merely the outstanding. Ourelite commences with that most deliciously picturesque Ernst Halberstadt; we don't propose to improve there. From Nicolas Kamineff's "Red Russia" we find Ratschevski so suitable for the charming Kovaleski; his prime minister could not be other than La Jacobine, La symbolizing the first, last, and ever singularity. Need it be shouted from the tower that Guldensterne and Rosencranz are much with us, especially during the costuming of the operetta? We may have reason to think them worthy of Hamlet yet, note "The Intruder." As the "Dumb Wife" can't live down her reputation we pass along to Monsieur Myers, "Doc" Tufts, and the ever smilingly pessimistic Jim Dugan; here we solicit your assistance, for the rest, your indulgence.

Going to press, the situation in Mascart's choice of the big spring production is similar to that described by Prof. Rogers when designating 1925 as a "Terrible Year" for selection of the play for the Pulitzer Prize, which is required to be an "original American play performed in New York that can best show educational value, raising the standard of good taste, morals, and manners." The only three big successes in New York at that time were "What Price Glory?" most profane and anti-patriotic; "Desire Under the Elms," Eugene O'Neill's prize study of people gone crazy in the backwoods; and "They Knew What They Wanted," not particularly perfumery but the only one of the three at all possible.

Berritzky has been shouting "Great God Brown" for centuries, "Berkeley Square" is boosted by another of the elite and Shaw's "Joan of Arc" by others; Dunsany's four-act extravaganza, "If," became taboo because of expense and energy necessary, likewise, probably, the five-act piece, "A Month in the Country." According to the firing-squad chief, something by Barrie is the last choice.

"A Month in the Country" is quite desirable in requiring as it does not only some subtle acting but scenery and costumes especially "arty." As a matter of curiosity we should like to see how Le and La would carry out a privately expressed, we understand, intention, or merely desire, to both direct and act the "Terrible Meek"—why not let 'em do the lights, costumes, props, scenery and curtain-pulling as well!

One theatrical group of our acquaintance has developed such a highly efficient and complete technical staff that when any member of same works for productions not of that organization application to use their name must be made in writing to the executive board. Reversed, this is a good advertising scheme. Really, Mascart should establish that idea. And it is noted, sadly, that Jimmy Dugan did not appear on the program for the Glee Club operetta for which he worked so diligently.



Critical review for the current year has its difficulties. Let us ease into the subject gradually. Last year the dedicatory pageant was the evening star in the ascendency; needless to recall our marvellous Ted Bradley, nor to note all Mascart in, on, and round about the production. And we shall never forget Mitchell in the "Rhapsody in Blue Labor scene!"

The annual "free" evening found "Fame and the Poet," "Wurzel-Flummery" with insane Halberstadt, and Lord Dunsany's "The Glittering Gate," in which Jim Thomson and Kovaleski did an excellent work. Members of Mascart gave incentive and energy to a play financed and further supported by the class of '33, which was honored by the directorship of Mrs. Jamison, who, it will be remembered, produced at Harvard Stadium in 1917 Percy Mackaye's "Caliban of the Golden Sands." The classic satire from the Anatole France pen, "The Man Who Married a Dumb Wife," was a sparkling bit not to be forgotten; neither the days of learning to walk in tower hats, nor Betty Tufts' splendid interpretation of the blind fiddler, nor Erni McLean as the talkative young wife, or Mitchell as the surgeon, not forgetting the many others who made that a rare occasion.

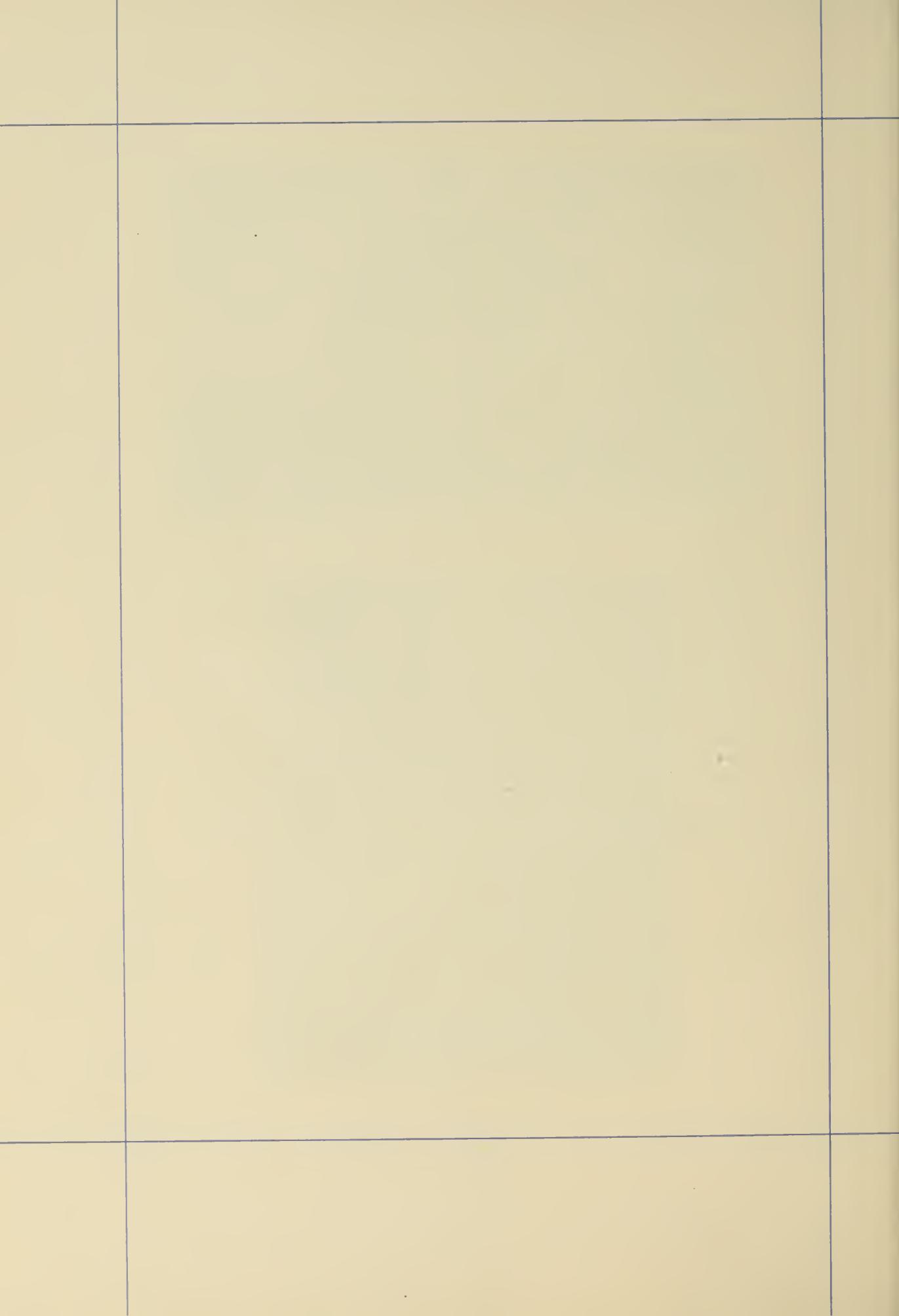
Capek's "R.U.R.," directed by Elmer Hall, capped the spring season. It was reported by the audience as very oppressing, depressing, even repressing; our personal recollection will always be for the thousand dollars' worth of props and guns to care for. Our suppressed desire at that time was to furnish a boudoir with upholstered aluminum chairs; all who have fifty dollars may have one for the asking.

This scholastic year a definite plan was determined upon in our relation to the whole school; that included the filling of one assembly a month by Mascart. The first offering was international and autocratic; that is, a light Japanese comedy directed by the female Junior director, and a tragic Welsh mine drama directed by the virulent Kovaleski. This, it may be said, with his offering of last season in acting in the "Glittering Gate," are the nearest approaches to that abstract art of the theatre being striven for so much of late which we have had exhibited.

In the offing are, at present writing, an interesting collection: "Hunger" directed by Charlotte Jacobs; "Overtones" by Ernestine McLean and Marion Lusk; and "The Intruder" by Carleton Soule and Robert Bertolli. This dual directorship is a valuable experiment which we are making.

One thing we pray; Mascart must stick to pure art or else outdo all the other persons in this harem who insist on using ultra-violet light and paint regardless.

A fascinating personality is scheduled under our sponsorship, one Mrs. Gertrude Kay of Emerson College and interesting history and travel. Again sorry we cannot review more.



## EPILOGUE

EPILOGUE



## E P I L O G U E

If we shadows have offended,  
Think but this and all is mended,  
That we have but slumbered here  
While these figures did appear.  
And this weak and idle theme,  
No more yielding but a dream,  
Gentles, do not reprehend:  
If you pardon, we will mend:  
And, as I am an honest Puck,  
If we have unearned luck  
Now to 'scape the serpent's tongue,  
We will make amends ere long;  
Else the Puck a liar call:  
So good night unto you all.  
Give me your hand, if we be friends,  
And Robin shall restore amends.

*A Midsummer-Night's Dream*



